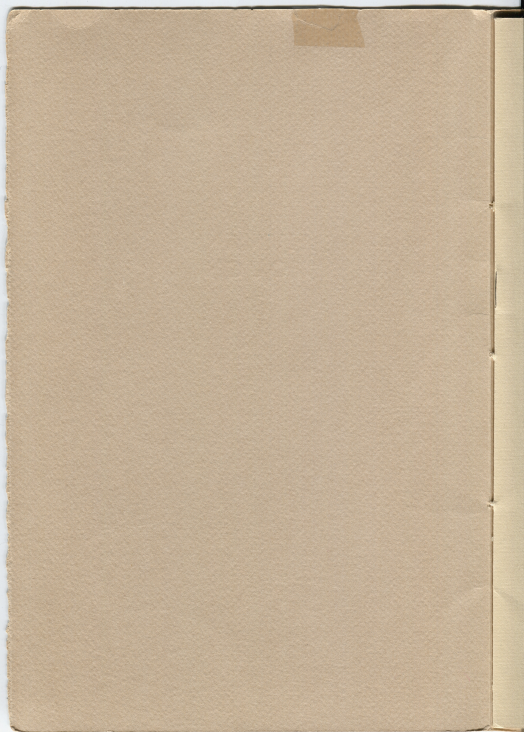


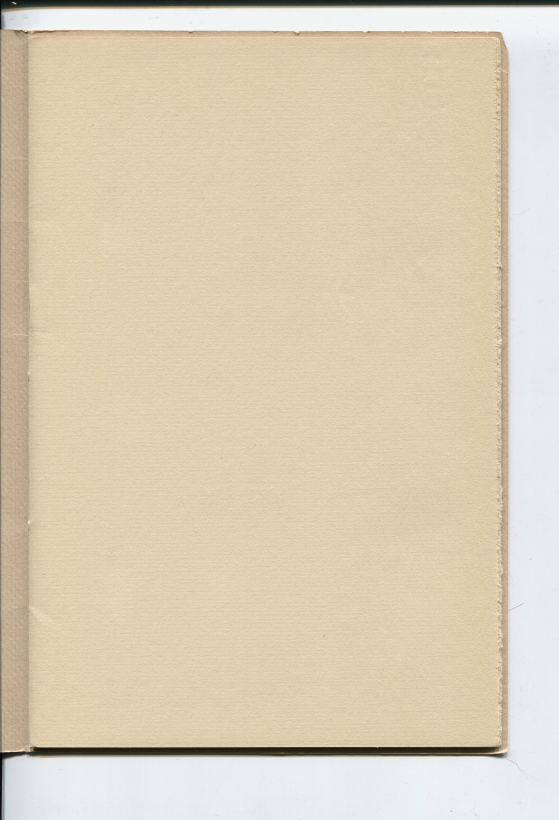


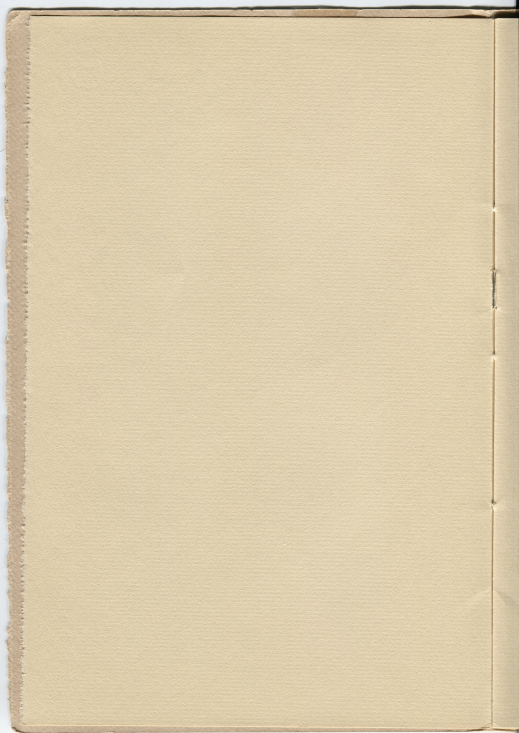
HUMAN  
TOUCH



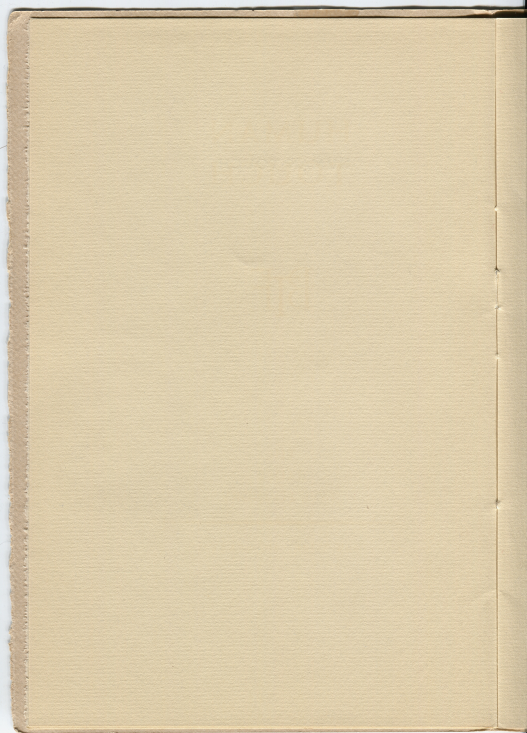








HUMAN TOUCH





# HUMAN TOUCH



THE  
BAUER  
TYPE FOUNDRY

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NEW YORK • MCMXXXVII

FLYING  
TOUCH



MADE IN  
JAPAN  
BY  
YAMATO

**I**N THE EARLY YEARS OF THE 19th century, the newly developed idea of semi-automatic machinery was looked upon with considerable alarm by many people. The sovereignty of man was menaced. Bitter pamphlets were printed, satires penned, and the matter was much debated both publicly and privately. A poet's wife, deeply stirred by the arguments of the day, gave the machine a derogatory, near-immortal epithet, "Frankenstein." But the machine developments progressed at an alarming rate. About half a century later Ruskin and Morris led an arts and crafts revolt against this seeming enemy. In spite of their efforts the machines advanced from a semi to a completely automatic state.

To argue seriously against the machines to-day is futile. Machines have become large and useful factors in our daily lives. That there are abuses of the machine no one can deny, but the abuses are occasioned by men.

The real trouble no doubt lies in misconceptions of the proper functions of the machine as against those of mankind. The machine stands chiefly for two things: uniformity and speed in



production. In many products of common utility, uniformity and the low prices brought about through rapid production are most desirable.

There are, however, other common aspects of life in which human thoughts, aspirations and emotions are of greater importance than uniformity and simple forms of economy, and it is here that another factor enters in—a variable, elastic and palpable factor—the human touch.

It is in this field that the machine often works against the best interests of mankind. In the printing arts particularly, speed and monotony frequently defeat purpose. If a thought or idea communicably recorded is to be of any large significance certainly it must have all possible human attention in its expression. Many printed records are of inestimable value to humanity. To carry their messages through with requisite power such works must thoroughly express the human quality, which perseveres. Our great literary heritages have been preserved to us through the efforts of worthy printers who knew the practical value of the human touch.

A series of advertisements is sent forth at great expense. Much depends upon the success





of their appeal. They are important in the maintenance of an establishment or an institution necessary to the present scheme of society. A few lines or a few pages of printed matter must attract the eyes and engage the minds perhaps of millions of human beings. Again the human touch is imperative.

The first and most important factor in such an expression of humanity is that of printing types, which are projections of the human hand in the co-ordinate expression of thought. The original and most powerful form of printing types is that which is known as "foundry," in which the designs are either cut or drawn by hand, the hand is the guide through all the processes of manufacture, and the hand arranges the completed types in a composing stick for the final act of impressing them on paper. A brief summary of the details of typefounding bears out these points.

Although the original drawings of a type face must always be done with special care and accuracy, the creative work is not ended with the execution of the designs. It is impossible to proceed with the actual cutting in a mechanical



way, and artist and type-cutter must work very closely together for months, making alterations and improvements as the cutting progresses.

There are several methods by which matrices for type-casting can be produced. The oldest is that of punch-cutting, which has been consistently applied since its invention by Gutenberg. The form of the letter is drawn in reverse on the end of a polished steel bar,—then is engraved in relief by the punch-cutter. After the cutting of the punch has been completed, the bar is tempered and may then be used for the stamping of the matrices in small blocks of a softer metal, usually of copper.

Another method employs electrotyping. The type-cutter engraves the letter in the polished surface of a lead block, and from this original a negative form, usually of nickel, is made by the galvanic process. After finishing, this form is fitted into a zinc block which serves as the matrix.

Still another method consists of boring the matrices in brass or steel by means of a special instrument similar to the pantograph, which utilizes an enlarged metal outline of the letter as a stencil or guide.

The task of creating a type face does not end with matrix making. The adjusting and constant supervision during the casting is of great importance to the final legibility and appearance of the types. This work, which brings in optical problems, must again be carried through by the combined efforts of the art and technical departments. The magnitude of the entire effort of typefounding can be gauged by the fact that a series of five weights in the average run of sizes and with accent sorts for the principal languages requires some ten thousand matrices, all individually created.

Our priceless inheritance, the human touch, informs and safeguards every step in the founding of printing types. There can be no doubt that the endeavor is worthy of all the human inspiration, skill and effort that is put into it. Human thought, in its most definite expression, is still the most potent force in our essentially human world.



BIF

1837 · 1937





### JOHANN CHRISTIAN BAUER

Records of the past are frequently guides to the future. For one hundred years The Bauer Type Foundry has given the human touch to printing types that have had worldwide usage. In five-score years the human touch has developed into a tradition—a tradition that inspires the greatest skill and artistic integrity in the artists and artisans concerned in the founding of such types.

The Bauer Type Foundry now faces its second century with humble gratitude to the hundreds of fine designers and craftsmen, the thousands of loyal patrons, who have made this record of lasting achievement possible.

This book has been set and printed by The Spiral Press, New York. The type is Weiss Bold, cut by The Bauer Type Foundry. The paper is Aurelian Old Ivory Laid and Georgian cover, both manufactured by The Worthy Paper Company and furnished through Whitehead and Alliger, New York. The wood engravings are by Karl Mahr.

